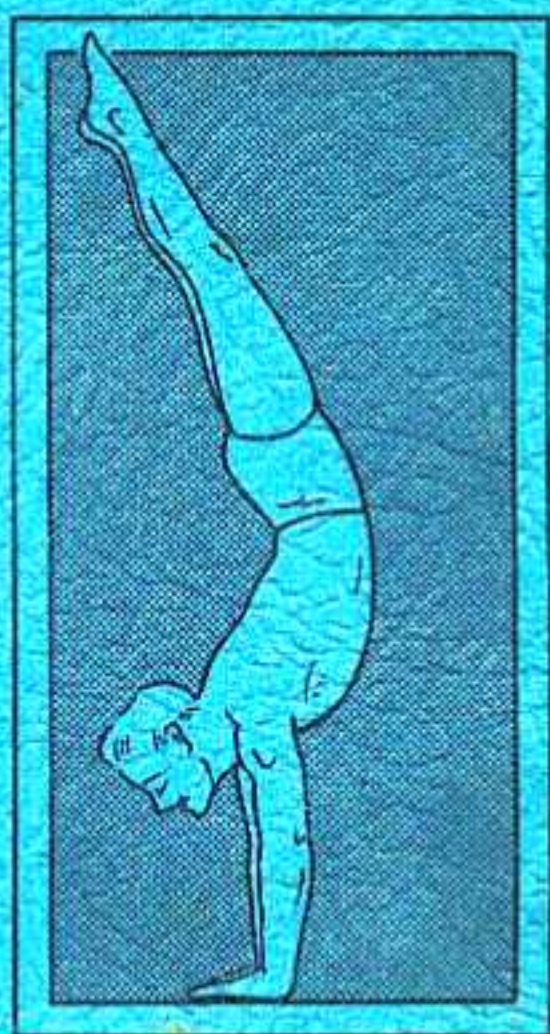




THE YORK
HANDBALANCING
Course No. 1

THE YORK HANDBALANCING Course No. 1

DID YOU EVER NOTICE when you see a group of strong men together that, sooner or later, they take time out for some handbalancing? Handbalancing to a bodybuilder, a weightlifter or any barbell man, is as natural as a duck taking to water. I think one reason for this is the fact that barbell trained men are so much stronger than others that the difficult balancing stunts are to them very easy. Furthermore, lifting barbells has given them unusual co-ordination which is very necessary to the would-be balancer.

The purpose of this course is to instruct the beginner in the rudiments of handbalancing, correct the errors that most handbalancers make and explain the more popular feats and routines to him. We will start off with the very simplest form of balance and work up to the extremely difficult feats known only to a few professionals. We will go through a discussion on the theory of balancing - the knowledge of which will turn the average handbalancer into an expert. If you properly digest this First Course you can, in a few months time, become quite proficient at balancing.

The theory of handbalancing is simple, it sums up like this; if an imaginary line be drawn through the balancer's body there should be, when the body is in perfect balance,

an equal weight of the parts of the body on each side of that line! There is a center of gravity in any balancing body which must always have a definite relation to the part of the body touching the floor. (In the case of the handstand, for example, the hands are the part of the body touching the floor and the line drawn through the body and through the center of gravity will always pass through the hands). I am sure you will find this much clearer when you examine the diagrams of the various balances.

When a body is perfectly balanced, as in the case of the handstand, it is said to be in a state of equilibrium. All balancing is based on ways and means of attaining and maintaining such a state of equilibrium.

IF YOU TAKE a ten-pin or an Indian club and place it top down (small knob on the floor) you can, by carefully holding it to the vertical, place it in a state of equilibrium and it will balance there indefinitely. You can do the same thing with a chair on a firm floor; tip it backwards on the two rear legs and by carefully moving it into the "plane of the center of gravity" place it in a state of equilibrium.

Such balances are simple with any solid however, the human body is far from being a solid. It is a wobbly pulsating mass and to maintain a state of equilibrium is virtually impossible but - we can by muscular effort continually vary the "plane of the center of gravity" so as to keep the body in a state closely resembling equilibrium.

THE ABILITY TO CONTROL this muscular effort in order to maintain such a state of equilibrium completely depends on two tiny sense organs located one in each ear! They are known as the "Labyrinths of the Middle Ear." Without these organs you could neither walk, run or even stand upright without falling over! These Labyrinths consist of a series of membranous tubes immersed in a fluid and contained in the bony cavity of each inner ear.

Each of these tubes, of which there are three in each ear (six altogether), are semi-circular and placed one in each plane and at right angles to each other. Two are vertical and one horizontal. In each semi-circular tube of the

Labyrinth is a fluid known as "Perilymph". The movement of this Perilymph back and forth, up and down, is the hidden mechanism that gives us balance, whether standing or walking on our feet or, most important to the hand-balancer, balancing on his hands.

The Perilymph fluid lies in the bottom of each of the three tubes due to gravity and any change in the plane or position of the body causes the fluid to move one way or the other. As the fluid moves it contacts tiny hairs that line the tubes which in turn send a nervous impulse to the brain telling us to compensate by muscular effort the accompanying change in center of gravity! It is like a combination builder's level and Gyroscope.

Since handbalancing is the opposite of standing erect the secret of learning to balance on the hands depends on our ability to teach the muscles to do instantly that which our Labyrinth organ tells us to do. Those who learn balancing quickest are those who have mastered this ability.

AS A MEANS of determining your balancing ability try the following exercise. Stand on one foot and raise the other fully outstretched behind you as you lean forward using your arms to counter-balance the leg. As you become more limber and better able to balance you can lower the shoulders well below the height of your hips and counter-balance by raising the outstretched leg much higher.

One of the little secrets to good handbalancing is in the flexibility of the wrists. Since the hands are to be the only part of the body in contact with the floor the wrists take most of the strain. The ease with which your wrists permit your hand to bend back will to a great extent determine your balancing potentialities. Examine the extent of your wrist movement; if it is stiff and will not bend back as shown in Fig. 1, Page 4, you will first have to go through some loosening-up exercises. I have seen some expert handbalancers who, after a lay-off, fail to go up into a perfect balance the first few times they tried simply because their wrists were stiff and this prevented the body from assuming its correct inverted position. I have also met some fine balancers who have complained that their wrists felt tired after a session of balancing. This could only come from weakness so if your

wrists should feel tired, either during the preliminary stages of this course or after you have learned, you require some wrist strengthening exercises.

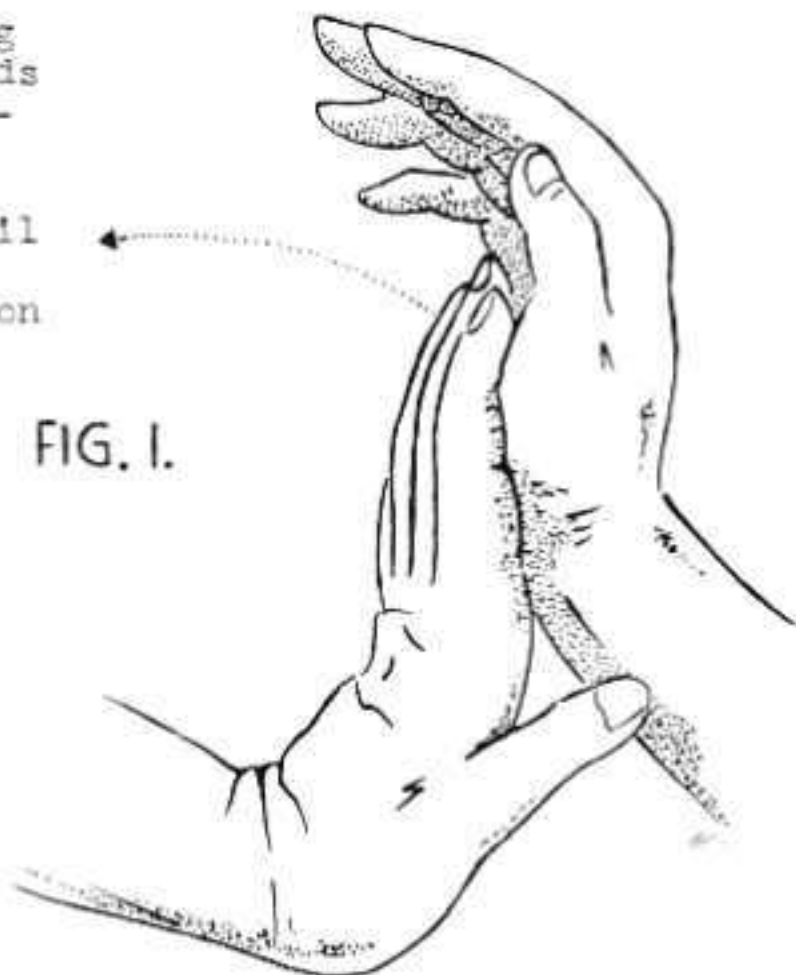
THE BEST WRIST EXERCISES I know of are; rolling up a weight which is fastened to roller by a cord. (The YORK WRIST DEVELOPER was specially designed for the purpose of strengthening the wrists, grip and forearm and I recommend its use). The use of the YORK HAND CRUSHER GRIPS add greatly to the tendon strength of the wrists, all of which is a requisite of the good handbalancer. The Regular Two Hands Curl with barbell and the Reverse Curl with either barbell or dumbbells are two excellent exercises for the wrist. Grasping a light dumbbell (about 10 Lbs.) by one end and rotating it about is another.

Practice some of these exercises and in a few weeks you will be amazed at the additional arm and grip strength you have acquired. By all means do some form of wrist strengthening movements; in the end you will be well repaid for the time spent. You will not only be a better balancer but have a fine pair of forearms to show for it not to mention the much stronger grip which is essential in advanced Hand-to-Hand balancing and tumbling.

Before each handbalancing session manipulate your hands by pushing back on the fingers as shown in Fig. 1.

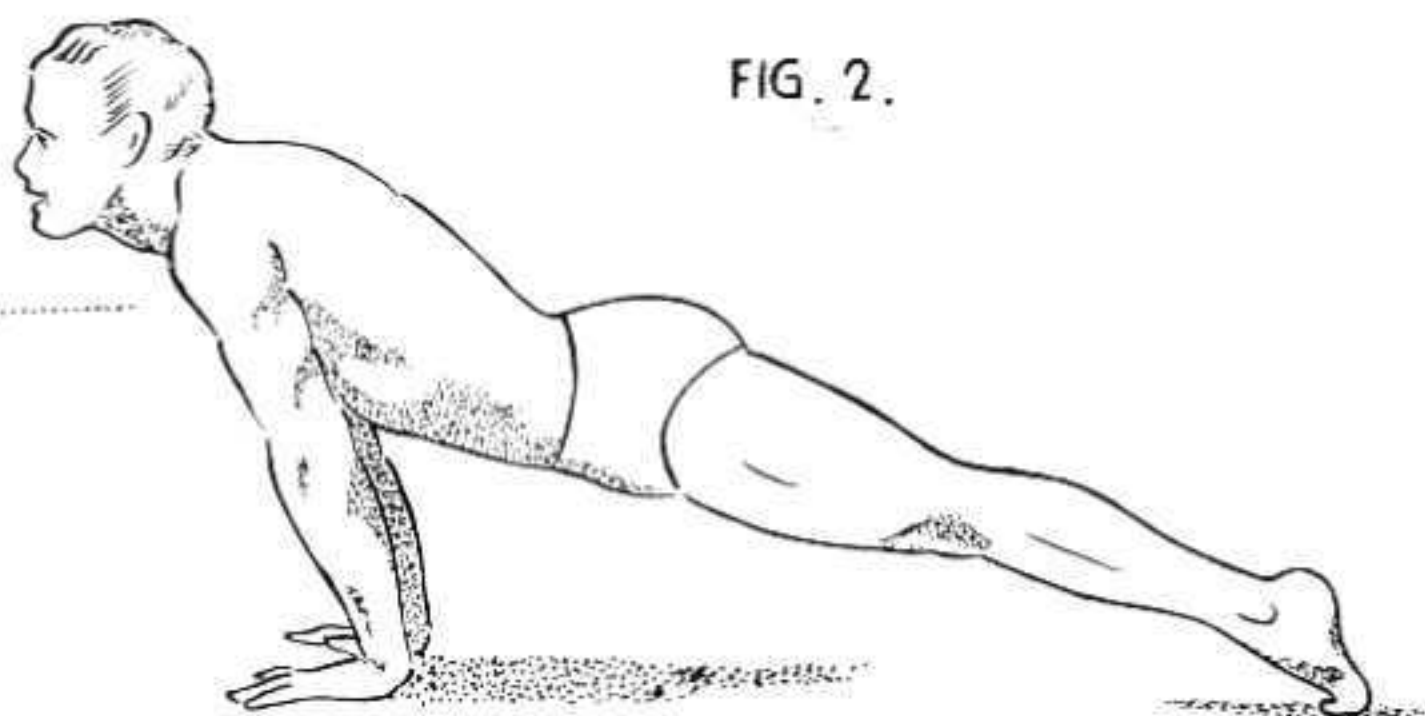
Repeat this exercise until your fingers have bent back much farther than they did on your initial try. Also do this during the rest periods between the wrist strengthening exercises previously mentioned.

Clenching and unclenching the fists is another good exercise to increase wrist flexibility.



The next movement I would like you to try, one that will not only strengthen your wrists but accustom you to supporting the weight of your body and the hands. Place your hands on the floor, arms straight and feet extended behind. The fingers should all be pointing forward and turned neither in or out. Lean forward as far as possible in the manner shown in Fig. 2.

FIG. 2.

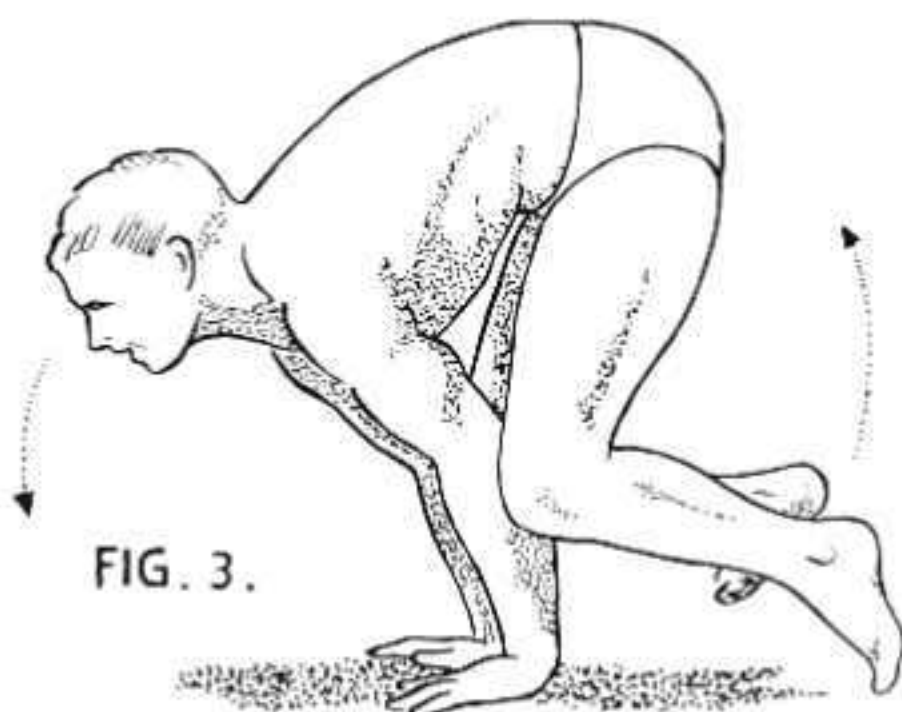


BY FAR THE BEST means of learning control quickly is the balancing exercise shown in Fig. 3. Place both hands on the floor about 12 inches apart and bring the knees up along the outside of each elbow. From this position lean forward as far as possible until the feet leave the floor.

The practice of this exercise will quickly accustom you to supporting your entire weight on your hands.

LEAN WELL FORWARD !

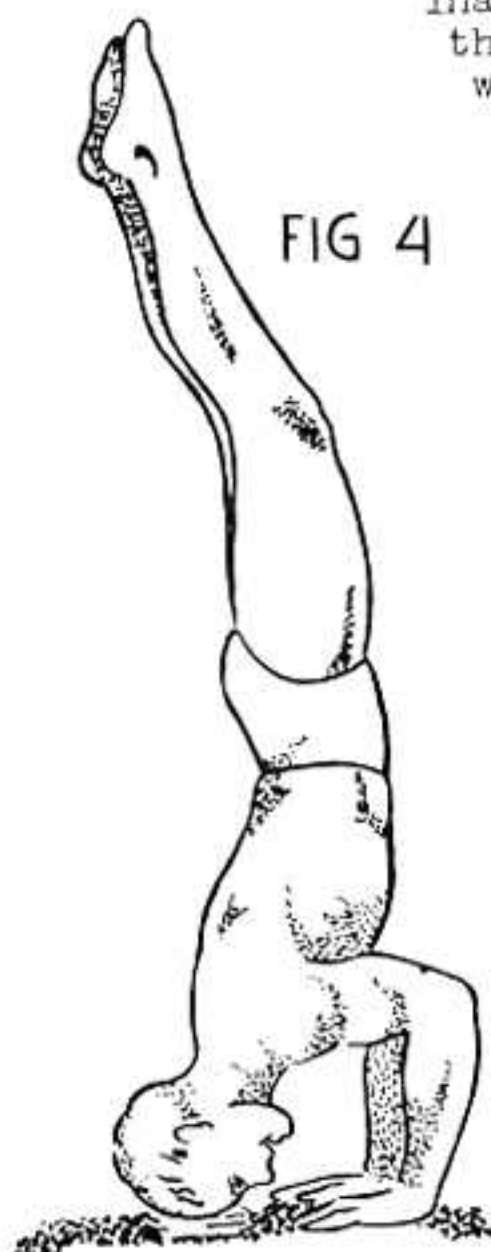
FIG. 3.



IF YOU HAVE NEVER tried the handstand you must first accustom yourself to the inverted position. The simplest way to do this is by the ordinary headstand. If you are practicing this Handbalancing Course on the hard wood floor I might first of all suggest you make a pad for your head protection.

This may be a towel neatly folded into a square. Place the fore crown of the head on the pad, the hands 12 to 16 inches behind the head and about 18 inches apart. With a kick of the legs go up into the vertical position as shown in Fig. 4.

FIG 4

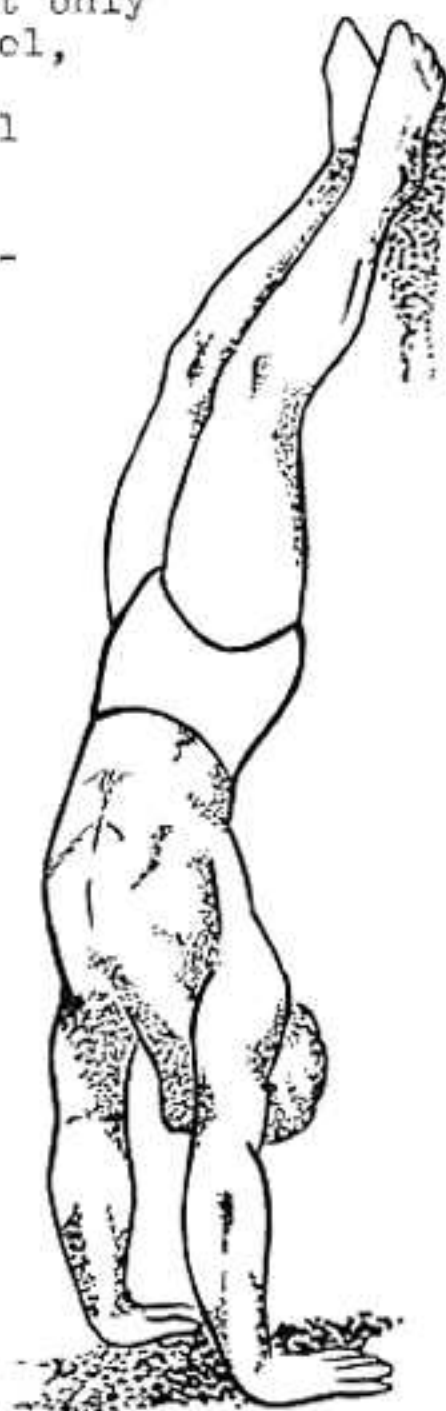


By permitting most of the weight to rest on the hands you not only get better control, but strengthen muscles that will play an important part in the difficult "Press-up to Handstand" described later in this Course.

Next I suggest you learn to handstand by resting your feet against the wall. You should try to make this position exactly the same as you would in a regular handbalance.

Place the hands on the floor about 18 inches from the wall and with a kick go into the vertical position shown in Fig. 5. Hold this position as long as possible. If you feel dizzy at first it is because your body is doing something new. After a few tries dizziness will disappear.

FIG. 5.



WHILE HOLDING THE HANDSTAND

against the wall try bending and straightening the elbows slightly. Shrug your shoulders, move your feet up and down the wall; you will notice that when you move your feet down you deepen the arch in your back.

Once you have become accustomed to holding this inverted position and have little difficulty supporting your bodyweight on your hands, the next move is to push your feet away from the wall and endeavor to maintain a "free" handstand even if only for a fraction of a second. In the process of handstanding against the wall you will, by trial and error, find the distance away from the wall best suited as to the placing of your hands. This distance should be such that the slightest push of the feet against the wall will bring them back to the floor.

If you are too far away your feet will hit the wall hard and you will be in a continual state of "overbalance" and will experience difficulty in pushing away from the wall in order for the feet to regain the floor. But, with the proper distance ascertained a little push, ever so slight, will move your feet away from the wall. Try to "catch" a balance before they come to the floor.

BY EXPERIMENTATION you will find that by bending the elbows a little your body is momentarily checked before the feet come to the floor, do not bend the elbows too much or you will have difficulty straightening them out unless, of course, you are very strong. This little exercise will teach you to check what is known as "underbalance"; something you must learn before being able to do a good "free" handstand. It is far more difficult to check "underbalance" than "overbalance" so do not mind spending some time at this.

Pressure on the fingers will check overbalance or, if worse comes to the worst you can always move one hand a few inches forward (as you would if trying to walk on your hands) although this is not recommended as the perfect handstand should be executed with no movement of the hands along the floor.

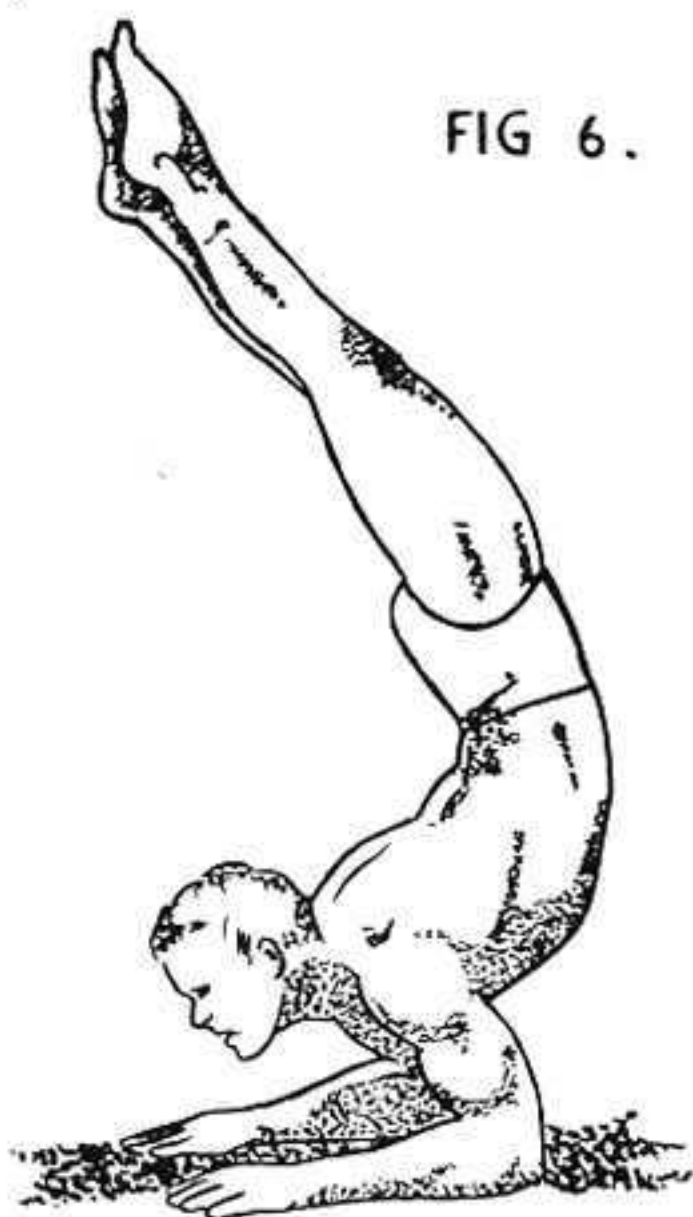
You would naturally think that pressure on the heel (carpus) of the hand would check underbalance, unfortunately, however, this is physically impossible and it is necessary to move the entire body back into the "plane of the center of gravity" that we talked about a few pages back and this is done by bending the elbows and straightening them.

THE NEXT METHOD of balancing you should learn is the common "Forearm Stand" or balance on the forearms. To do this; place the entire forearms and palms on the floor, bring your legs up close to the body in a position similar to that of a sprinter at starting. A vigorous kick of the legs will then bring you into a neat Forearm Stand as shown in Fig. 6. This is an important drill for the beginner as it requires a deep arch and this is necessary in later forms of handbalancing.

If it is possible for you to train at handbalancing for one-half hour every day you should, if a beginner, practice the exercise shown in Fig. 2 (Page 3), the headstand (Fig. 4 on Page 6), the handstand against wall (Fig. 5 on Page 6) and the Forearm Stand for at least two weeks before starting to practice the free or regular handstand.

There are two methods of performing the regular handstand: the "kick-up" and the "press-up". Briefly the kick-up method requires placing the hands on the floor, leaning well forward then kicking up the legs, one after the other, and checking this motion when the proper position has been reached. The press-up method requires placing the hands on the floor, drawing the knees up inside each elbow, leaning well forward until the feet leave the floor (similar to the position in Fig. 2, Page 5) and then pressing the legs out until the proper position has been reached.

To most barbell trained men the press-out method offers no difficulties as they will have the strength with which to perform this movement. The kick-up is easier, conserves strength, but, to hit the perfect balance every time without moving the hands requires quite a lot of practice. Although I prefer the press-up as it



builds greater strength, however, the kick-up, by its ease, is the method you should learn first.

I DOUBT VERY MUCH if there is anyone who hasn't at some time or another tried to kick up into a handstand. At the beach or at the school playground you will notice that wherever a group of youngsters are playing that sooner or later they will try, with varying degrees of unsuccess, to perform a handstand. The usual procedure is to smack the palms on the ground and violently endeavor to kick the legs overhead. To the youngsters with no knowledge of the art of handbalancing this is just good healthy fun but few, if any, ever, learned to balance by following this procedure. Incidentally, a child, even at the age of seven to ten years, when properly coached will learn to become an expert handbalancer in an incredibly short time.

One of the best places to practice the kick-up handstand is at the beach or some soft ground. There is a definite advantage in practicing on soft ground inasmuch as the fingers can be pressed into the earth bringing them to a level lower than the heel of the hand. This is a great boon to the chap with the stiff wrists but; he may become an expert handbalancer in sand or soft earth, he will find that he won't be able to perform on the hardwood floor of the gym quite as well.

THE KICK-UP ROUTINE is simple, your kick will come quite naturally and the difficulty at first will either be; kicking too hard or not hard enough. It will take some practice for you to learn the exact amount of kick required to put your body in the correct handstand position with the minimum amount of compensating movements. Once you have mastered the kick going into the handstand becomes quite simple.

The procedure is: place the palms on the floor bringing the feet and legs close to the body much as in the position a sprinter would take when starting. Lean well forward as shown in Fig. 7A (Page 10) before you start your kick. THE FARTHER FORWARD YOU LEAN THE EASIER IT BECOMES. Kick one leg up after the other; the leg farthest to the rear first in a large arc then the other imparting a vigorous push after the first leg has travelled about half the distance between the floor and the vertical as shown in Fig. 7B on Page 10.

THE KICK-UP HANDSTAND

STARTING POSITION
LEAN WELL FORWARD



FIG. 7A.

THE KICK-UP

Head and
shoulders
move
forward
as you kick

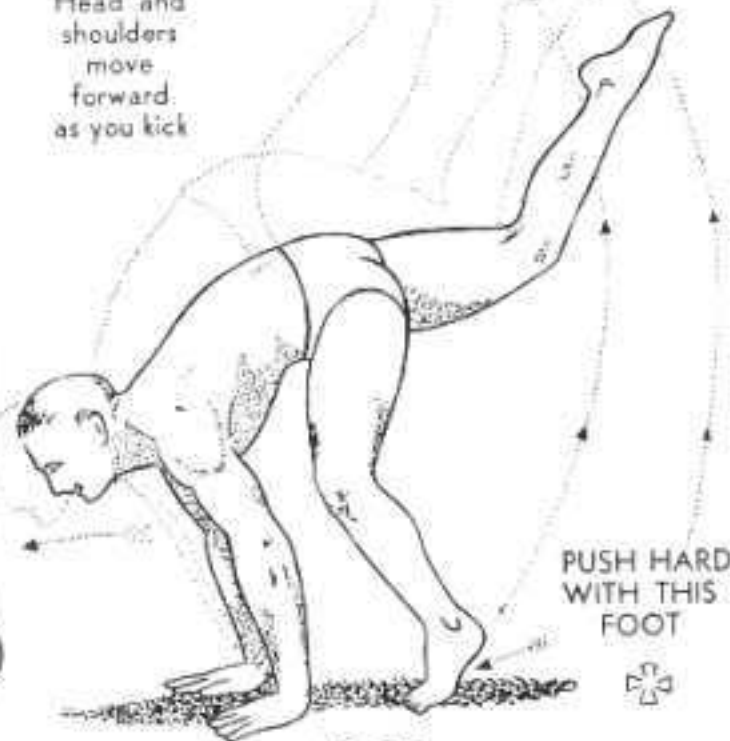


FIG. 7B.

Rear
leg this
high
before
other
leaves
floor

PUSH HARD
WITH THIS
FOOT

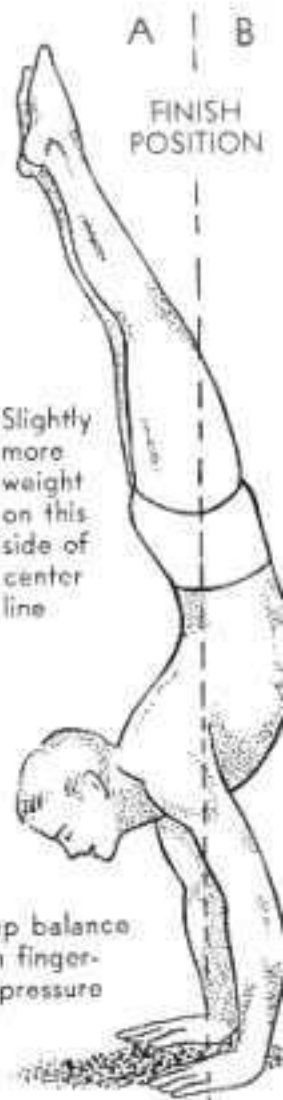


FIG. 7C.

FINISH
POSITION

Slightly
more
weight
on this
side of
center
line

Keep balance
with finger-
tip pressure

YOU SHOULD HAVE NO DIFFICULTY in kicking up into something of a vertical handstand if you have mastered the preceding steps as outlined in this Course. Should you kick too hard either tuck the head between the shoulders and go into a simple front roll or lift one hand off the floor and take a step forward. Learn to do one or the other as a fall flat on the back is both teeth jarring and disconcerting not to mention discouraging.

The leg last to leave the floor must be brought up to the vertical position alongside the other leg but should not travel through as large an arc. It is important that this leg should be kept bent considerably until it has reached the angle shown by the dotted lines in Fig. 7B, Page 10. It is then extended straight.

During your initial attempts by all means try to keep the legs together. Although you will find you can maintain some sort of a balance by maneuvering the legs around THE LEGS ARE NOT USED TO MAINTAIN THE PERFECT BALANCE. Early in the process of learning a good handstand we can maintain a balance or state of equilibrium by moving the entire body, keeping it straight however, from the shoulders but, as I mentioned before, the perfect balance is kept by pressure of the fingers against the floor.

THE BEST WAY FOR THE NOVICE to utilize his finger pressure is the "continual overbalancing system" which I have always advocated not only because it is so stable but you develop greater strength in the process and any form of sport or pleasure that develops more strength is worth doing.

You will notice in the diagram of the regular handstand (Fig. 7C, Page 10) a dotted line has been drawn approximately through the center of the figure. This line represents the "plane of the center of gravity". The center of gravity is a theoretical point somewhere in the balancing body and this dotted line runs through that point. Its purpose here is to show you, when in a perfect balance, that the amount of weight on each side of the line is almost equal - almost but not quite, for there should be slightly more bodyweight on the "A" side of the line than on the "B" side. This is the "Continual overbalancing" that I mentioned. Normally the body would fall

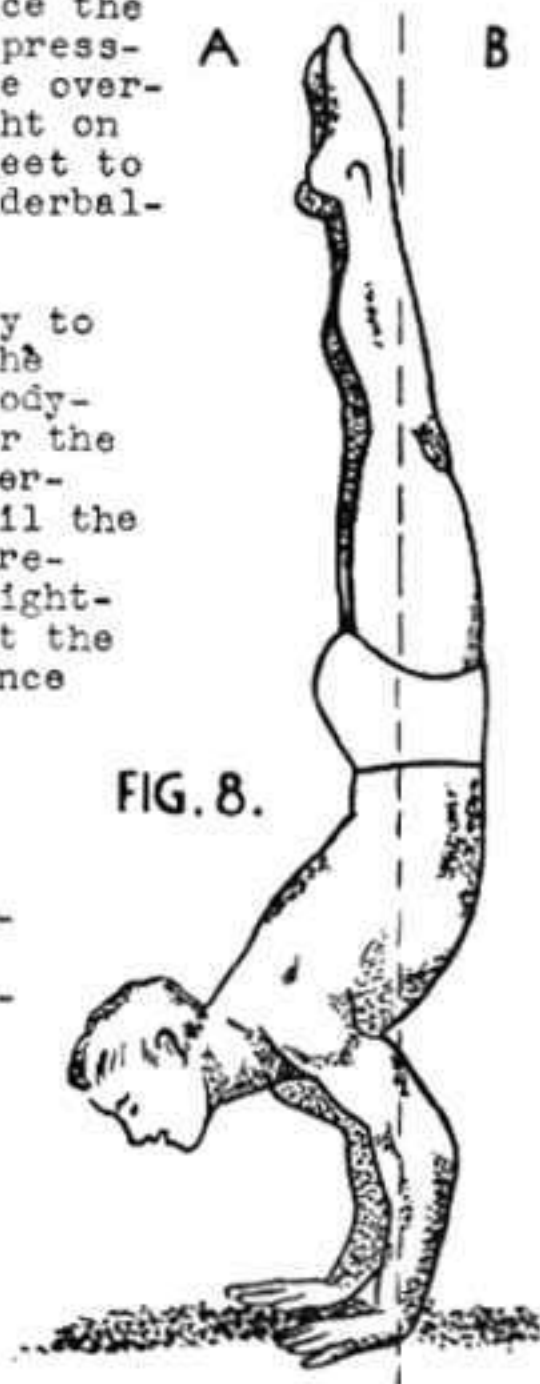
In the direction of the "A" side but pressure on the finger-tips must be great enough to prevent this from happening but not enough to thrust the body back past the line to the "B" side. You can, through practice, maintain this state of "continual overbalance" to such an extent that very little pressure is required of the fingers.

You must practice elementary balances until such time as you can keep the body, from shoulders to feet, reasonably rigid. Once you can do this the amount of muscular effort required to maintain a balance is greatly simplified. When you have reached the point where you can concentrate entirely on finger-tip pressure you have made good progress and in all probability are doing a perfect regular handstand.

IF YOU PRESS TOO HARD on the fingers when slightly overbalanced you naturally push the body back past the vertical line to the "B" side. When this happens your feet fall to the floor since the heel (carpus) of the hand cannot offer pressure as did the finger-tips when you were overbalanced. When there is more bodyweight on the "B" side of the line (causing the feet to fall to the floor) this is known as "underbalance".

To check underbalance it is necessary to quickly bend the elbows thus lowering the shoulders and head and thrusting more bodyweight on the "A" side to compensate for the added weight on the "B" side due to underbalance. You must bend the elbows until the downward movement of the feet has been retarded then they must be carefully straightened until the body is brought back past the vertical line and the state of overbalance resumed. (See Fig. 8 at right).

To sum up what we have just learned; the body is kept in a state of overbalance and pressure of the fingers on the floor maintains the balance. Underbalance, the tendency for the feet to fall back to the floor, is corrected by bending the elbows then straightening them to regain the proper position.



THERE ARE SOME CHAPS who have learned to be fairly proficient handbalancers by using the overbalancing method but catch or prevent the body from falling by walking forward on the hands a few inches or in some cases, a few feet. As I mentioned before; it is possible to control your balance by staggering around on the hands but other than being far from neat it ultimately gets the would-be balancer into bad habits that are later hard to correct.

You remember the old saying about "practice makes perfect"? Well, practice is required to perfect handbalancing but if you do a thing wrong you also perfect the errors, that is why it is so important to practice whatever you are doing, be it bodybuilding, weightlifting or, in this case, handbalancing, correctly from the very beginning. I know you want to progress as fast as possible but bear what I have just said in mind; that is why I have taken so much time with the very elementary stages of handbalancing.

As I mentioned when I started the description of the kick-up that it was far easier to learn on the beach or soft ground. If you have made fairly good progress outside you should now practice your movements either on the hard floor or pavement. (There is a little apparatus known as "Floor-bars" which make handbalancing very much simpler and these I will describe later as they are useful in performing some of the difficult balances and planches.)

TO SUM UP a few important pointers in the kick-up handstand before going on to the various types;

1. Lean well forward before kicking up.
2. Keep the legs together and knees straight.
3. Overbalance and maintain position with finger pressure.
4. Bend elbows slightly to correct underbalance.
5. Don't stagger around. The perfect balance should contain a minimum of compensating movements.
6. Get rid of balancing errors early; practice also perfects your errors as well as your ability.

I HAVE OFTEN BEEN ASKED; "just what does the perfect handstand look like?" There are many expert handbalancers and it seems that each one has a different idea on this. Some insist that it is only perfect when the normal back arch (the amount the same person would have if standing erect on his feet) is shown in the handstand position (see Fig. 9A). There are others who prefer a very deep arch claiming it is more graceful and requires less effort once mastered (see Fig. 9B). A third prevalent group insists that only the 'Continental' type of handstand is correct (see Fig. 9C). The 'Continental' allows practically no arch - the legs and lower part of the body in line with the arms.

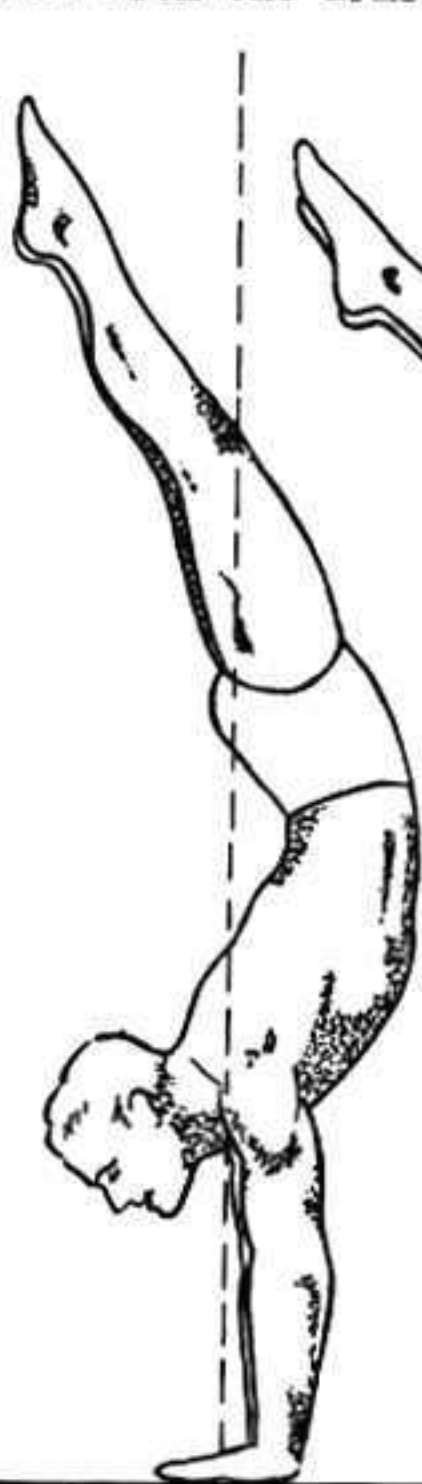


FIG. 9A



FIG. 9B.

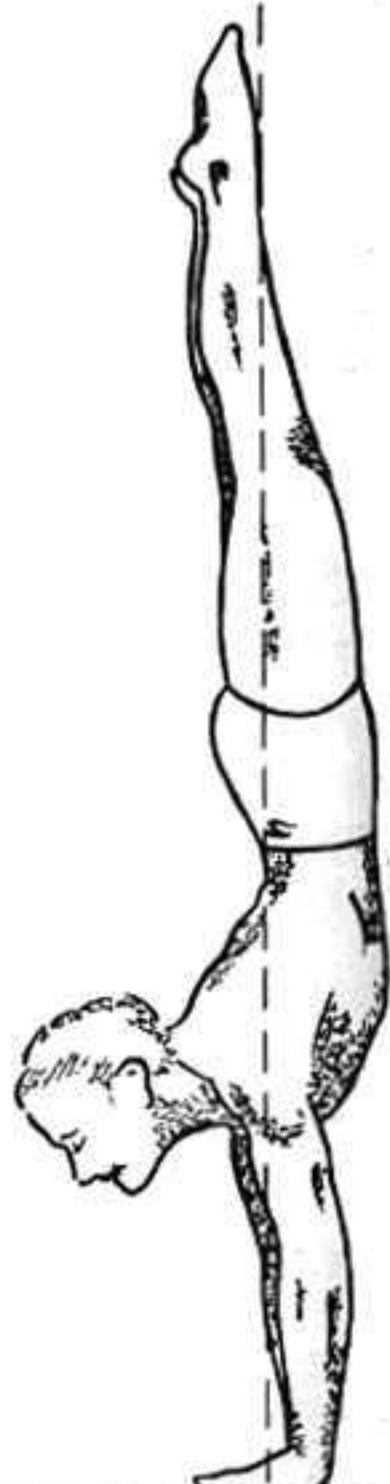


FIG. 9C.

I LIKE TO SEE ALL TYPES if they are performed adroitly, gracefully and with complete assurance on the part of the balancer. I do believe, though, that one type of handstand is better for a certain type of build than an other. You will have to judge this for yourself; any handstand you can perform that is 'solid' (with a minimum amount of body movement) with the legs and feet neatly extended, will be perfect. I will say, however, that the 'Continental' type requires more strength hence it will build more strength. The deep arch balance, on the other hand, requires less strength and effort.

One way to find out which is best suited for your particular type of physique is to try holding a handbalance for a long period of time. The average novice handbalancer will do well if he can hold a handstand for 15 or 20 seconds. When you can hold a balance without moving the hands for a period of one minute you are getting to be an accomplished handbalancer.

Try the three types of balance shown on page 14 holding each for as long a time as you can; the type which you hold the longest should be the one for you.

ONCE YOU HAVE LEARNED the kick-up handstand and have mastered it fairly well you should immediately go to work on the 'press-up'. In all forms of hand-to-hand work and balancing on different pieces of apparatus the press-up or its variation, the 'swing-up', must be employed.

Before going into the intricacies of the press-up handstand we should make a simple little piece of apparatus known as 'floor-parallels' or 'floor-bars'. You will need a pair of these and they can be constructed in a few minutes. Details and measurements will be found in the diagram on Page 16 (Fig. 10). It is much easier to learn the press-up on floor-bars than with the palms flat on the ground. I recommend learning the press-up first on the floor-bars then later on the ground. It is easier to press-up because, in gripping the floor-bars the strength of the forearm muscles can be better brought into play.

If you have practiced the exercise shown on Page 5, (Fig. 3) and find it quite easy to hold a balance and move the body a bit, then try it with your knees between the elbows. (See Fig. 11). Lean forward as much as possible

HOW TO MAKE "FLOOR-BARS"

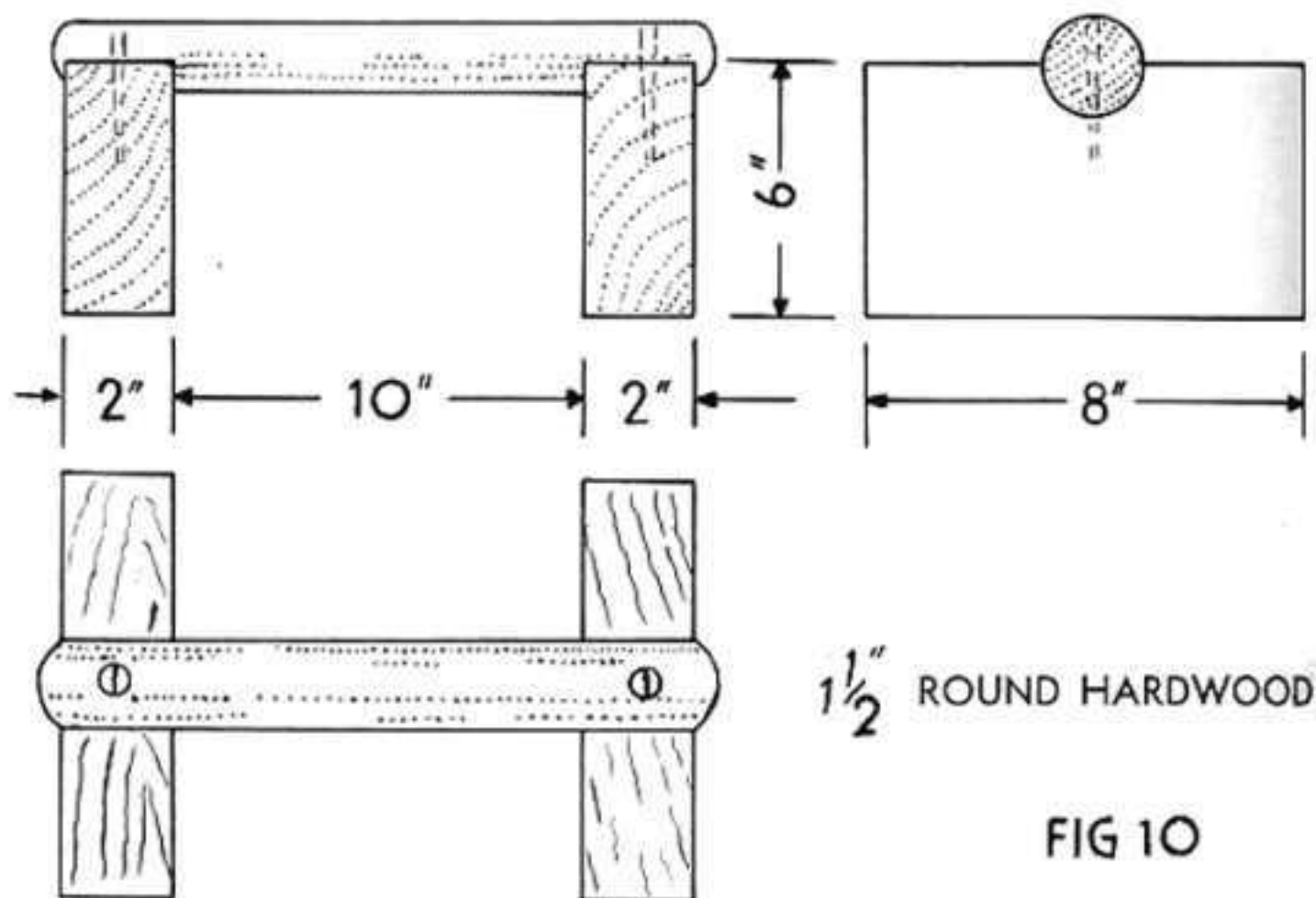
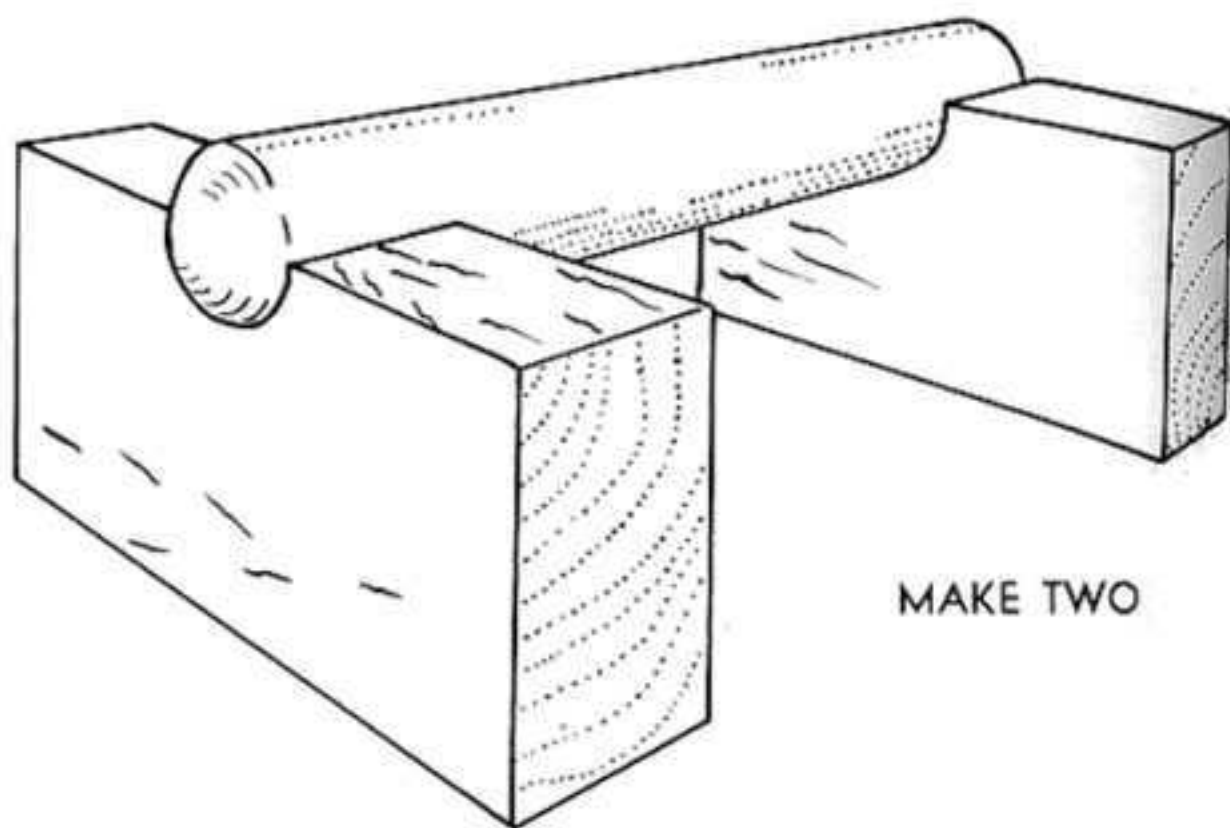


FIG 10



MAKE TWO



Rock forward
raising
buttocks
higher each
time

Knees inside
elbows

FIG. 11.

and with each successive try raise the buttocks a little higher each time until you can assume the position as shown by the dotted lines in Fig. 11 (above). When in this position try to straighten the arms. If you can do this you will have less difficulty in the completed press-up to handstand.

As the press-up to handstand requires unusual arm strength here are a few exercises you should practice to build up the necessary strength; the two dumbbells press, the two hands military press with barbell and, if you have no weight training apparatus, practice dipping exercises on your floor-bars. All the above mentioned movements build tricep strength which you need very much in all forms of handbalancing.

FOR YOUR FIRST ATTEMPT at a complete press-up handstand place your floor-bars on the floor about shoulder width apart. They should be parallel although some chaps have found that by turning the ends of the floor-bars farthest away inwards slightly it is easier to balance.

Grasp the bars firmly and with the elbows bent lean well forward (as you did in the exercise shown in Fig. 11) and at the same time bring the knees in between the elbows. Lift your feet from the floor and keep leaning forward but don't

bend the elbows too much. There is a tendency on the part of the beginner to bend the elbows too far at first. It is true that it feels easier because the legs and buttocks (legs are still doubled) reach the proper position over the hands with less effort, but, unless you are very strong you will have far more trouble pressing the arms out (straightening the elbows) and a few attempts at this form of press-up with the elbows bent too much will leave the novice exhausted.

CAREFULLY STUDY THE POSITIONS SHOWN ON PAGE 19.

Let us analyze each of the six stages as shown in Fig. 12 on the following page.

A. Is the starting position with feet off the ground and the head and shoulders leaning well forward. This is the same as the starting position in the exercise you tried previously (Fig. 11).

B. Leaning still farther forward the buttocks are raised higher and the arms bent slightly.

C. The buttocks are now almost vertically over the shoulders but the legs are still bent.

D. At this stage the legs commence to straighten out, upper body remains in about the same position as in C.

E. Legs are straightened completely out but arms are still bent. Perfect balance must be maintained in this position before arms can be fully extended.

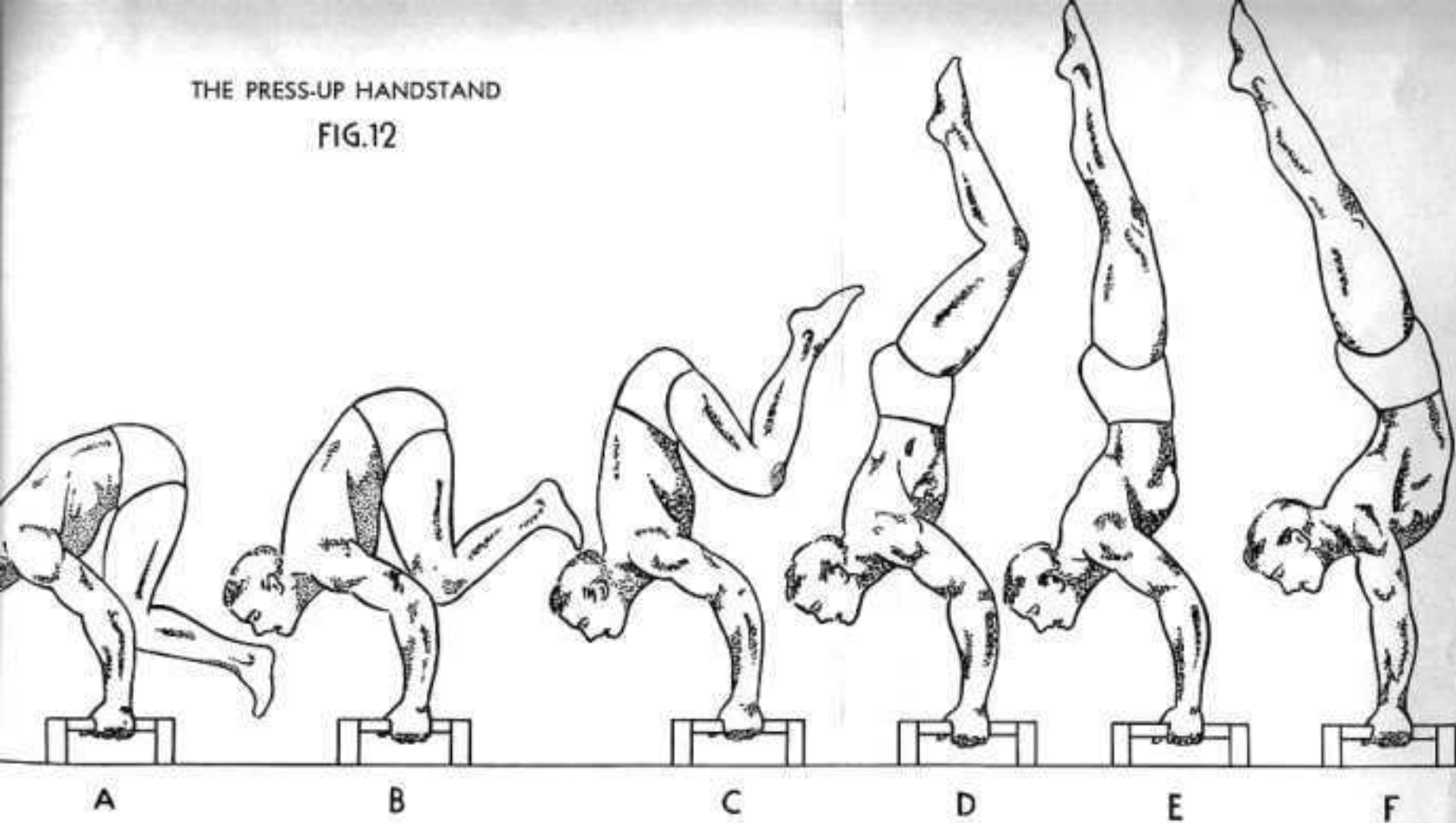
F. The press-up handstand is finished by straightening out the arms. Arch is deepened to maintain correct amount of overbalance.

Note: During the press-up into handstand your control should be such that you can maintain a balance in any one of the six stages shown on the chart on Page 19. In other words, you should be sufficiently accomplished in handbalancing to stop the press-up and remain in that position in any one of the stages.

There is a tendency on the part of the beginner to straighten the legs out too fast. This may destroy your balance and the entire effort be lost. Remember; at all times during the 'tuck-in' and press-up the body must be in perfect balance. You are actually performing a hand-balance the instant you take your feet off the floor.

THE PRESS-UP HANDSTAND

FIG.12



ONCE THE PRESS-UP HANDSTAND has been mastered on the floor-bars, you should learn to do it on the surface of the floor. You will find that you can't lean forward quite as far with the palms flat on the floor and the legs must be doubled up more and tucked in closer to the body. That few inches elevation the floor-bars gave you you will soon discover to be quite an advantage.

You won't be able to practice the press-up as often as you did the kick-up. It takes real strength to do the former but you will be well repaid for your efforts, not only in balancing ability but in additional strength and a finer pair of shoulders and upper arms. A half a dozen press-up handstands are equivalent to a good workout. You are actually pressing your bodyweight every time you do this form of handstand.

TO SUM UP a few important pointers in the press-up handstand;

1. Lean well forward and tuck the legs as close to the body as possible. (This will reduce the leverage against you).
2. Keep the legs doubled until almost vertically over the hands before attempting to straighten them out.
3. Don't bend the elbows too much at first. (The amount shown in the diagrams is about right).
4. Maintain perfect control at all times. Straighten the legs out deliberately but carefully.
5. Take a good rest between each attempt. Don't get too tired or your additional attempts will be discouraging.

THE LENGTH OF TIME it will take you to master the press-up handstand depends mostly on your strength, particularly in the arms and shoulders. If you are a barbell man I will say that in less than a month you can become very proficient at this form of balance. But don't be discouraged if it should take longer; most hand-balancers I have talked to assure me that, at the very least, three months are required to learn the press-up after the kick-up has been mastered.

Once your press-up gets to be fairly easy you should practice it on various objects, objects of varying heights and shapes. Try to do it on a box or bench about 12 ins.

high. A slight jump is required to bring the legs to the proper tucked in position necessary to start to press-up. The higher the bench or box the more jump required.

Try a balance on a bar such as a low fence rail. This requires the hands to be turned at right angles to the position used on the floor-bars during the press-up. Try the handstand with the hands at varying widths; sometimes close together, sometimes far apart. All such forms of balancing will greatly improve your ability and aid you immeasurably should your desire to perform hand-to-hand work later on.

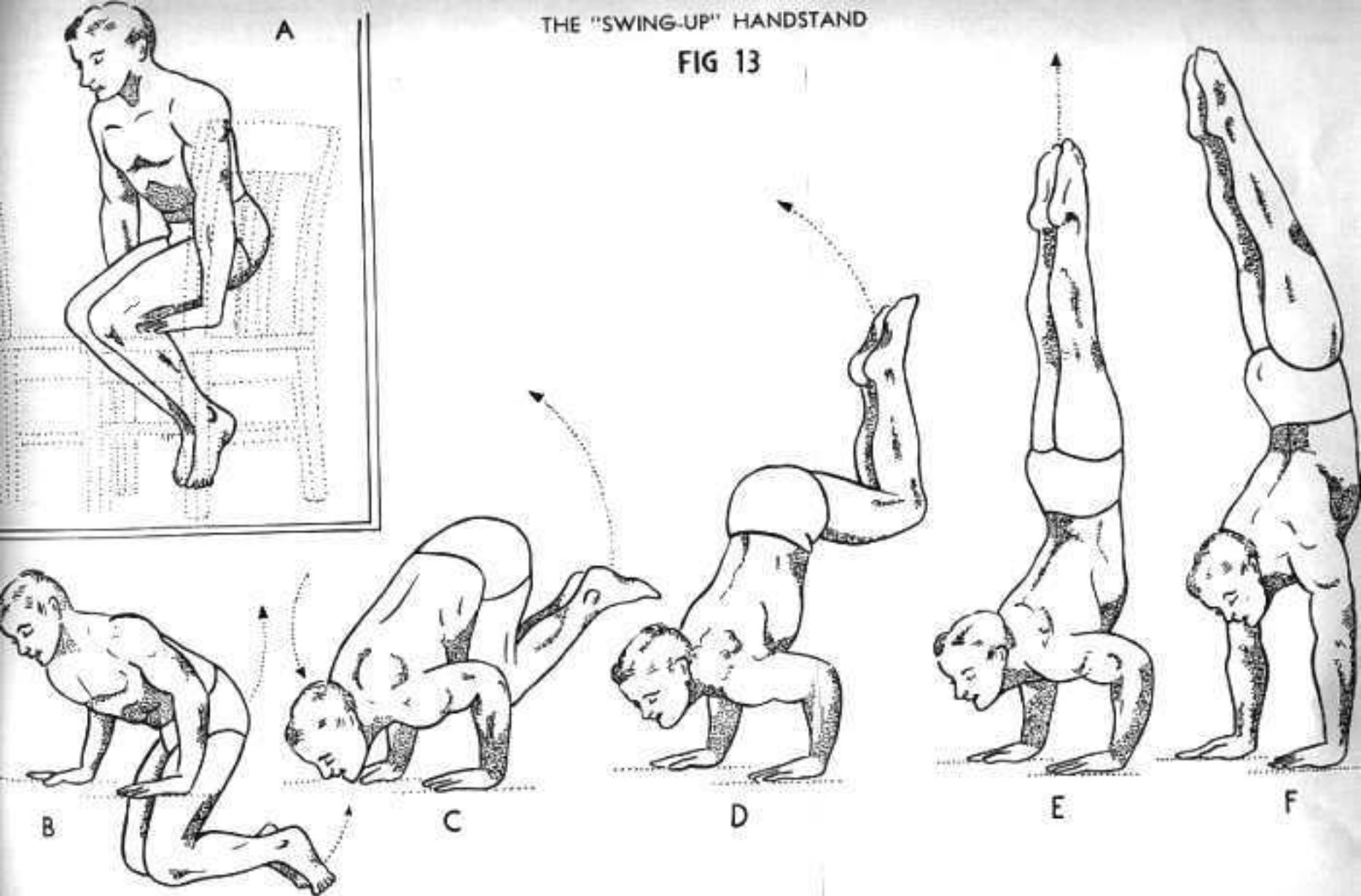
MOST HANDBALANCERS enjoy some hand-to-hand work. Before trying even the most elementary stunts you must first learn the 'swing-up' to handstand. If you are to be a top mounter in a hand-to-hand team your proficiency in swinging up to the handstand will conserve both your strength and that of your understander as well as make it possible to do more difficult feats.

Take two chairs (or boxes or benches if they are about the same height as a kitchen chair) and place them a little more than shoulder width apart. Place your hands one on the edge of each chair and lift the feet off the floor. (Consult the starting position 'A' on the chart on the next page). The 'swing-up' requires the coordination of leaning forward quickly and tucking the legs into the body (as in 'B' and 'C', Fig. 13, next page). With a little practice you will soon learn to do both at the same time. When you have attained the proper coordination of leaning forward and tucking you will find that your legs and buttocks reach the proper position for straightening out very easily and quickly. ('C' and 'D' in Fig. 13.).

In the 'swing-up' your arms will be bent more than in the regular press-up but by now, assuming you have done enough press-ups, they should be strong enough to straighten out at the same time you straighten out the legs without too much difficulty. Check your swing instantly the position for straightening out the legs has been reached (position 'D', Fig. 13.). Push the legs out to that of 'E', Fig. 13. Note, however, there should be no distinct pause at this point. The checking of the forward and downward swinging of the head and shoulders and the unfolding of the legs should be one smooth and continuous motion. If you plan to be top-mounter in a hand-to-hand team by all means learn the swing-up well.

THE "SWING-UP" HANDSTAND

FIG 13



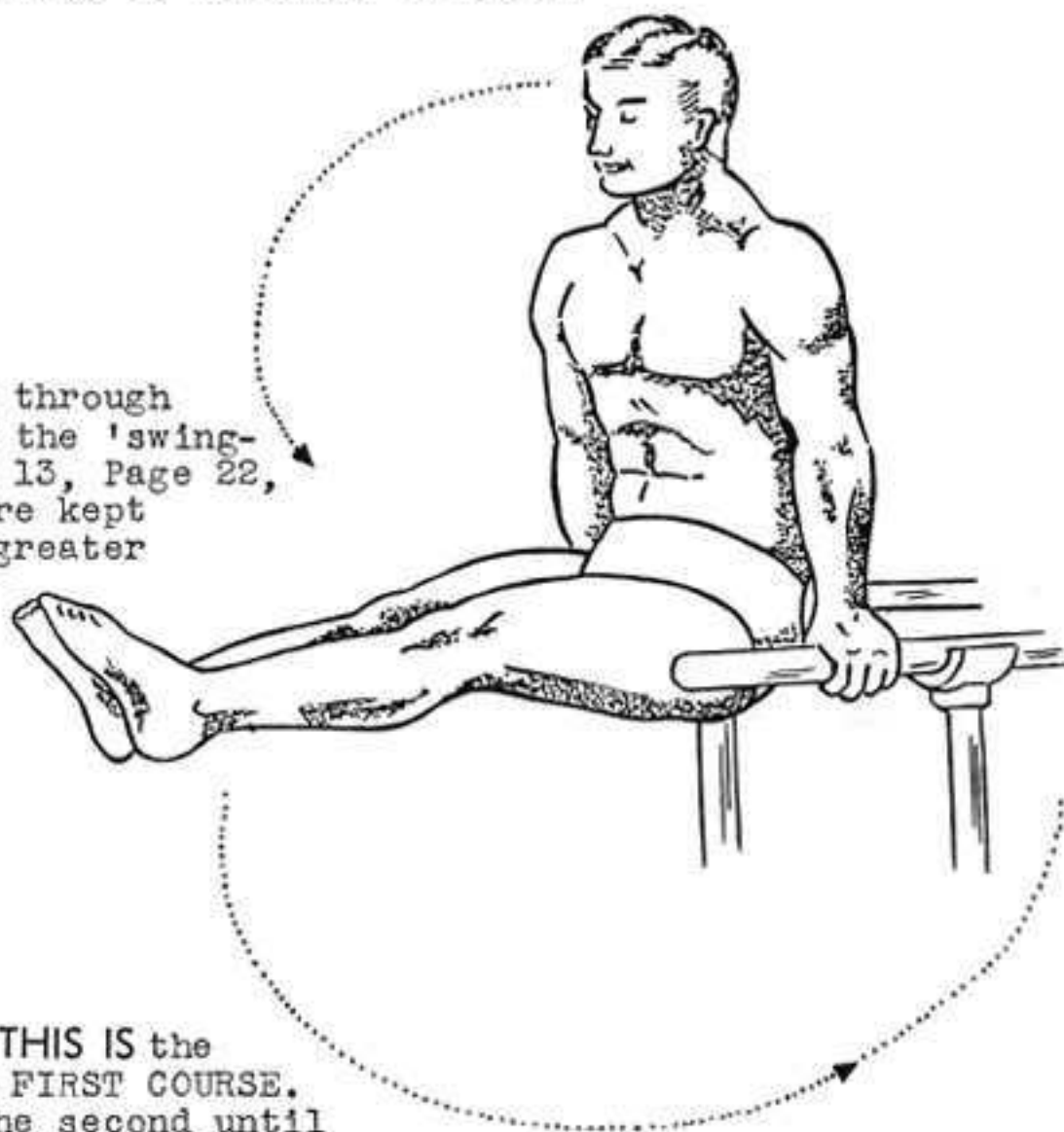
ONCE YOU HAVE LEARNED the 'swing-up' with the legs folded as in Fig. 13 (Page 22.) try to do the 'half-lever swing-up' as shown below, Fig. 14. This is an excellent variation and requires very strong abdominal muscles in order to properly execute the 'half-lever'. (To develop your abdominals do plenty of 'sit-ups' on an inclined abdominal board).

If you have access to high parallel bars such as found in Y M C A and High School gymnasiums by all means practice this 'half-lever swing-up' movement on them.

THE "HALF-LEVER SWING-UP"

FIG. 14.

Note: The follow through is the same as in the 'swing-up' shown in Fig. 13, Page 22, except the legs are kept straight. Much greater swing is required.



THIS IS the completion of the FIRST COURSE. Do not start on the second until this one has been well studied. The SECOND COURSE embraces the very difficult two hand-stands, stunts, one hand stands, one hand planche and dropping from the one hand stand to the planche - one of the most difficult of handbalancing feats.

The SECOND COURSE is bound separately so, please, before embarking on it learn this first one well.

END OF COURSE #1

(Page 23.)



THE YORK
HANDBALANCING
Course No. 2

THE YORK HANDBALANCING

Course No. 2

BEFORE GOING INTO the one hand balances there are a number of other handstands that will test your proficiency. If you have followed Course #1 carefully then the following stunts will not only be easy but will add a lot of fun to your balancing session.

The 'Chair-stand' is one such stunt and is an old favorite with professional performers. Use an ordinary kitchen chair but make certain that it is strong and has a very sturdy back. Place one hand around the front edge of the chair and the other on top of the chair back (see Fig. 1, Page 2.). Lean well forward and with a slight jump draw the legs up close to the body and from this position press up into your handstand.

You will find that you have unusual power and control in the arm that is grasping the back of the chair and many equilibrists say that the balance is much easier than the regular press-up but that it takes more nerve, your head being some forty or fifty inches from the floor.

Later you should try some balances on high parallel bars in order to accustom yourself to balances on high objects. I have seen many a good man fail to execute a balance on some high object, although on the ground he was excellent, merely because of fright of the high place or simply lack of nerve. To relate a humorous incident; not so long ago one of our team, an expert balancer in the gym, was coaxed to attempt his handstand on the end of the spring-board at our swimming pool with all his clothes on...he fell in, yet the balance to him was so absurdly simple but the hazard of the water below

him so unnerved him that he improperly performed his balance. Then I have seen average balancers perform at great heights doing things really dangerous without the slightest fear.

Handbalancing does, however, build your nerve and having nerves of steel may serve you well in an emergency some day.

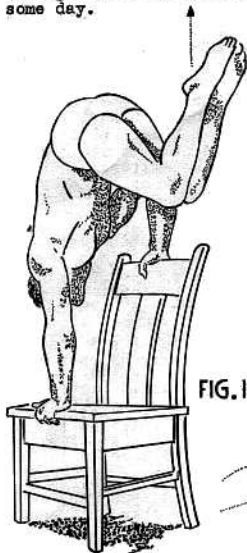


FIG. 1

THE STRADDLE HANDSTAND is a good variation of the press-up for you to try at this stage. Spread your feet about forty to fifty inches apart (depending on your height) and place your hands on the floor approximately between the feet and about shoulder width apart (Fig. 2). Lean well forward, the thighs against the insides of the upper arms and lift the feet off the floor. Without bending the knees but moving entirely from the hips, raise the legs overhead. Complete the balance by bringing the feet together.

LEAN WELL
FORWARD

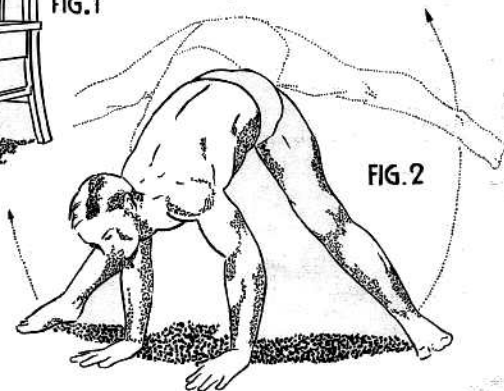


FIG. 2

THE NEXT BALANCE you should learn is the 'stiff-legged lever-up' with arms bent. This is a tough one but should be thoroughly mastered because of its excellent strength building qualities.

Place the hands on the floor about shoulder width apart and bring the feet as close to the hands as you can without bending the knees (see Fig. 3A, Page 4). Lean very far forward allowing the elbows to bend until feet come off the floor (Fig. 3B, solid lines). The raising of the legs takes place entirely from the hips (Fig. 3B, dotted lines on Page 4 show legs partly raised) and the legs remain straight during the entire movement. When the legs are overhead (Fig. 3C) the arms are straightened out as in the regular press-up to handstand. This is a beautiful stunt when performed smoothly and slowly; incidently, the slower you do it the harder it is. When you have mastered this stunt you are ready for the 'Stiff-Arm-Stiff-Legged-Lever-Up.

YOU WON'T FIND MANY chaps who can do this lever-up. It takes plenty of strength and flexibility. The starting position for the stiff-arm-stiff-legged is shown on Page 5, Fig. 4A. Lean well forward, keep the elbows straight at all times and bring the feet as close to the hands as possible without bending the knees. The closer you can get your feet to your hands the easier the stunt. Keep leaning forward until the feet leave the floor (as indicated by the solid lines in Fig. 4B, Page 5) and continue to raise the legs (Fig. 4B, dotted lines) from the hips only. As your feet come into the vertical position (Fig. 4C) you will have to draw your shoulders and head back (that is; come back from the extreme forward position) until the complete handstand has been secured. You must have perfect control throughout the entire movement.

Should you notice undue strain on the wrists then try this stunt for a time on the floor-bars. You will learn the control quite well this way but you are not considered accomplished until you can perform it on the floor.

An interesting exercise, one that will give you strength and co-ordination, is to endeavor to stop and maintain a balance at any one of the positions between the floor (starting position) and the finished handstand.

THE "STIFF-LEG LEVER-UP"

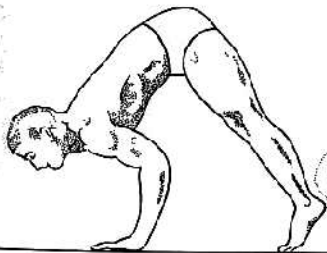


FIG. 3A

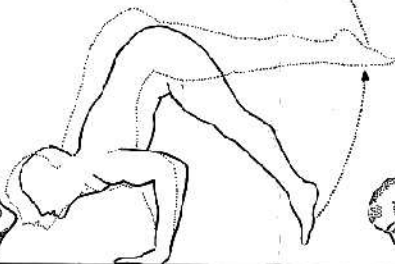


FIG 3B

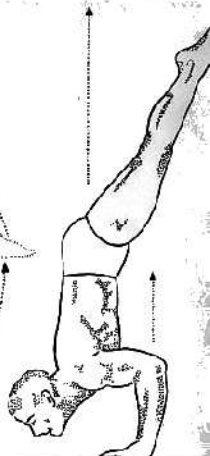


FIG 3C

THE "STIFF ARM STIFF LEGGED LEVER UP"

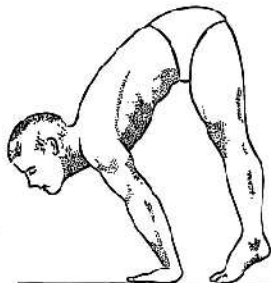


FIG 4A

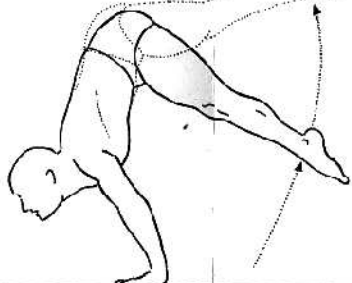


FIG 4B

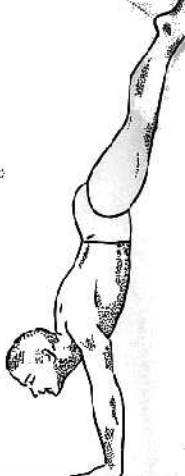


FIG. 4C

AN INTERESTING STUNT is the 'Rock-up' to handstand. If you have mastered the movements of the preceding course you will find this very simple but, in spite of its simplicity, it is a graceful handstand when properly executed.

Lie prone (face down) on the floor, place the hands a few inches below the Pectoral muscles and from this position press the arms out straight keeping the lower part of the body, from the hips to the feet, flat on the floor as shown in Fig. 5A on Page 7. Hold the head well back. From this position snap the head forward and downward at the same time rocking the curved chest on the floor and raising the legs (Fig. 5B solid lines). When the legs reach the position shown by the dotted lines (Fig. 5B) press up into the vertical position (Fig. 5C) arrest the rocking motion and continue to press up into the completed handstand.

The legs should be kept as straight as possible throughout the entire movement but while learning you may have to bend the knees slightly. (About the amount shown in the diagrams on Page 7). There is a little secret to this stunt; quickly flexing the thigh muscles causes the legs to 'bounce' off the floor.

THE 'ROCK-UP' is a good preliminary to the more difficult 'Prone-up' or 'Hollow-back Press-up'. The 'Prone-up' is performed by, first, lying prone (face down) on the floor and placing the hands on the floor in line with the hips. (About six inches farther back than the position shown in Fig. 5A on Page 7). The legs are then raised by arching the back but the chest remains on the floor. By sheer strength you continue arching and raising the legs until they are high enough to permit the chest to be pressed free of the floor. From this position you press up as you would in the regular press up.

In the 'Prone-up' it is difficult to show just how much arch is required and the exact position to place the hands as each handbalancer is constructed anatomically different, but should you master the 'Prone-up' you may well consider yourself an expert balancer.

THE "ROCK-UP" TO HANDSTAND

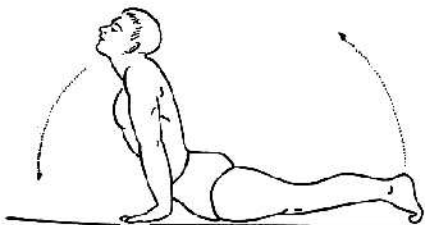


FIG. 5A

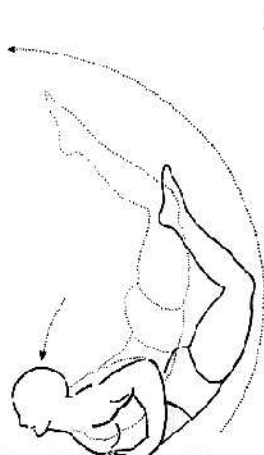


FIG. 5B

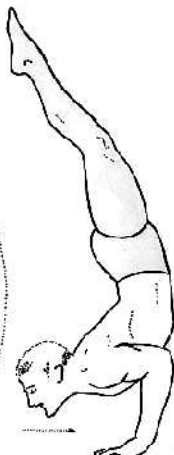


FIG. 5C

"THE HAND-ON-HAND" balance is neat and if you learn this it will go a long way toward making your 'One-Handstand' easier. First, I suggest that you practice a few handstands by kicking up both feet at the same time. Start as you would the regular 'Press-up' but with the feet much farther away from the hands. Lean well forward and spring up with both feet at the same time.

When you master the 'Hand-on-Hand' you will be able to balance on posts or single objects of less than six inches diameter if need be - or on your partner's head if you have a team.

Place one hand on the floor, the other on top of it, lapping over in order to get as much area of the hands on the floor as possible as shown in Fig. 6, lean well forward and kick up to the vertical position. You will have to hit your balance at once as lateral stability is difficult. Have the fingers spread well apart, balance being maintained by their pressure.

Once you have done it well by kicking up practice by kicking up both feet together as mentioned at the top of this page. By springing up with both feet together you have less chance of falling to either side. The more flexible your shoulders the easier this balance.

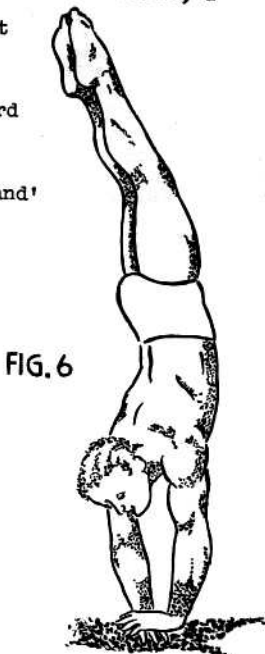


FIG. 6

"TIGER-BENDS" have always been the handbalancer's strength test just as chinning and dipping are to the gymnast. Tiger-bends take a combination of strength and co-ordination. I have seen many good handbalancers do 6 repetition Tiger-bends and there are a few that do from 10 to 12 while the record, to the best of my knowledge, is 17!

PLACE THE FOREARMS on the floor and kick-up into the forearm stand as shown in Fig. 7A on Page 10. Allow the legs to overbalance to such an extent that very little weight is felt on the elbows. (Examine Fig. 7B on Page 10). Note the extreme depth of the arch which is necessary to relieve the elbows of bodyweight. As soon as the overbalance has been accomplished quickly rock the entire body forward (Fig. 7C, solid lines to position 7C, dotted lines) until the forearms are nearly vertical and the body in much the same position as it would be when nearing the completion of the regular press-up handstand. Check the forward motion of the body and commence to press up as shown in Fig. 7D.

After you have successfully made the completed handstand drop down to the forearm stand again. This is relatively easy but make certain your elbows assume the same position (in relation to the distance between the elbows) then try a second Tiger-bend.

Here are a few pointers to remember; do not allow the arms to be flexed (bent) too much. The angle between the upper arm and the forearm should be as near as possible to the amount shown in Fig. 7B. If it is flexed too much you will encounter difficulty in the press-up. Rock forward until the forearms are nearly perpendicular to the floor (Fig. 7C, dotted lines) in order to press up quickly and with the least expenditure of strength. This is the secret of high repetition Tiger-bends. If you rock forward and at the same time allow too much bend at the elbows the chances are that your chin will come in contact with the floor.

A variation of the Tiger-bend which is rather simple is to perform it between two chairs or benches. This permits the head and shoulders to drop below the level of the hands and does not require such a deep arch.

THE "PLANCHE" is a handstand inasmuch as you are balancing your body on your hands. The straight arm planche is very very difficult and few balancers ever accomplish it correctly. Those whom I have seen do this feat have had powerful upper bodies and light legs. It is hard to say whether they got their development from doing the planche or that they could do the planche because of their unique build, nevertheless it is a wonderful strength developer requiring terrific shoulder power.

Page 10
THE "TIGER-BEND"

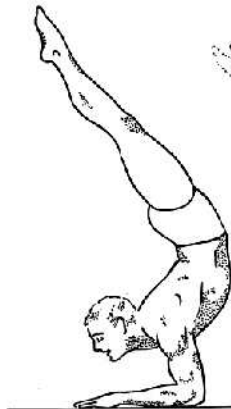


FIG 7A

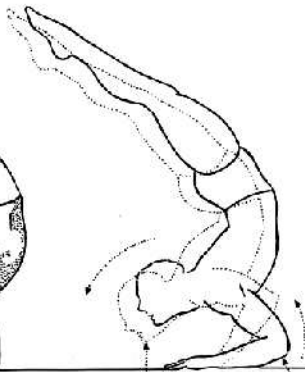


FIG 7C

FIG 7B

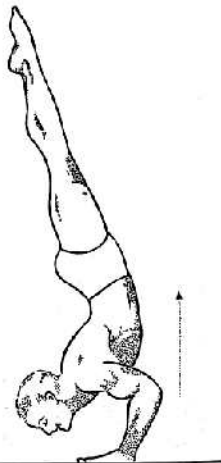


FIG 7D

YOUR FIRST ATTEMPT at the planche should be performed on the floor-bars with elbows bent. You will find that you can do a semblance of a planche with the floor-bars quite close together and by forcing the elbows tightly against the sides. This, of course, is not a true planche in any sense of the word, but; it will strengthen the necessary muscles in the lumbar region of the back and the shoulders. I suggest practicing with an exaggerated arch then gradually reducing the arch until the body is straight and horizontal to the floor. The amount of arch most suitable

for a beginner is shown in Fig.

8.

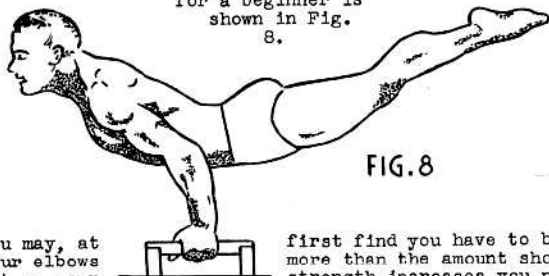


FIG. 8

You may, at your elbows but as your

less and less. As you progress try to depend less on the support offered by the elbows and with each succeeding attempt straighten the elbows more. I believe a barbell trained man can learn the planche quickly as he will have the required strength and this stunt takes more strength than any other.

first find you have to bend more than the amount shown strength increases you need

To do the planche from the floor as shown in Fig. 9, the

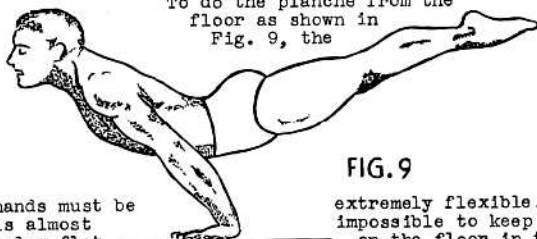


FIG. 9

hands must be is almost palms flat

plane. You will find you have to depend a great deal on finger strength. I have seen a chap perform a very

extremely flexible. It impossible to keep the on the floor in this

beautiful planche on his fists after he discovered he could not do it with hands flat on the floor; it takes more balance in this manner but it is worth a try.

IF YOU CAN DO the prone-up or hollow-back press-up as described on Page 7 of this Second Course you have a good chance of accomplishing the press-up from planche to handstand. Perform your planche as shown in Fig. 8 (Page 11) using the floor-bars, and without additional bending of the arms, force the legs as high as possible and at the same time lean forward and downward to counterbalance the legs. When your legs have passed the half-way mark (about a 45 degree angle) you should have no difficulty completing the handstand.

Dropping from the handstand into the planche is a neat maneuver and is excellent for testing your control. Come down slowly leaning well forward to prevent the feet from dropping too rapidly. If you have the strength you can do it.

A FEW VARIATIONS of the handstand will make you, in time, a far better balancer. It is a good idea to study the routine of the next hand-balancing team you see and pay particular attention to variation he or they may offer.

As an example of an interesting variation I saw some years ago; the balancer placed an ordinary kitchen chair on the tops of four beer bottles. A string was fastened to the two diagonally opposing each other. The performer pressed-up neatly into a chair handstand, (Shown on Page 2, Fig. 1). When he had secured his balance an assistant quickly pulled one of the beer bottles away thus leaving the chair balanced on only three bottles. After a bit of a flourish, the assistant pulled the other bottle away leaving the chair supported on two bottles. He received terrific applause for this variation of the simple chair stand. Once he had his balance it mattered little whether he had two, three or four bottles under the legs.

I recall another performer who did a handstand with his fingers placed on ten-pins. In other words he was balancing only on his finger tips. This in itself is difficult enough unless you are possessed of extremely strong fingers, but this balancer lifted his fingers, one at a time, off each pin, knocking them down in the process, until he was balancing only on his thumbs! To the best

of my knowledge only two handbalancers have succeeded in doing this incredible stunt.

I have seen many performers give variations of the handstand on rolling objects such as; wheels, balls, roller skates and even ice skates, however, each of these stunts were specialties of that particular performer and designed to create a spectacle. If you have mastered the kick-up, the press-up and several of the variants of these, you can, in a very short time, learn many of these professional balances. If you have a flare for originality you can create new ones yourself, otherwise, copy the best of some of your favorite professional performers.

THE "ONE-HAND-STAND"

BEFORE WE GO INTO one hand balancing I would like to touch on some beneficial exercises that will aid you in your work. If you are fortunate enough to possess a set of adjustable dumbbells or a barbell and have used either conscientiously the chances are you will be strong enough for any of the balancing stunts I have outlined in this course.

You should do plenty of repetition military presses both with your barbell and a pair of heavy dumbbells. I believe, however, that heavy dumbbells are more beneficial to handbalancers because of their difficulty of control in the overhead lifts. A man who is good at handling heavy dumbbells in the overhead exercises generally makes a better balancer.

When you get into 'hand-to-hand' work you will find that about eight presses with a pair of 75 pound dumbbells is the equivalent of a routine with a 150 pound top-mounter.

Floor dipping is an excellent free-hand exercise but is far more effective if some weight, such as a barbell plate, is placed across the back. As mentioned previously, strong wrists are a requisite of the handbalancer and every effort should be made to increase their strength. Wrist strength can be increased by use of the York Wrist Developer; a device that winds up a weight on a roller handle.

FOR EVERY 100 PERSONS who can perform a perfect handstand there is but one who can do a perfect one hand stand! I don't wish to seem overly pessimistic about this but from my experience it takes about one year to learn the one hand stand correctly. Of course, there will be many of you to whom balancing comes easy and you will achieve some sort of a one hand stand after only a few months practice. The one hand stand is the mark of the finished balancer and when you can do it gracefully and with complete confidence you are one of the chosen few.

The accepted method of learning the one hand stand is to go up, either press or kick, into your regular handstand and gradually lean over to one side until the opposite hand is not supporting any weight and can be lifted from the floor. It sounds simple enough.

The single hand on which you wish to balance must be chosen by trial and error. Since most of us are right-handed we will in all probability choose the right hand, however, by all means try some balances using the left hand. For a right-handed person the muscles on the left side of the body are stronger than those on the right! The muscles on the left side of the body do the work the right hand imposes. By that I mean; when you lift some heavy object with your right hand the muscles involved other than those of the right forearm are on the left side of the body. So you may find that you have far better balancing control by trying a one hand stand with the left hand, however, I only suggest this during the early stages of your practice, it will not take long to find which hand will serve you better.

THERE ARE TWO DIAGRAMS showing the position to strive for in learning the one hand stand (Fig. 10A and 10B, Page 15), pay particular attention to the front and side view. Notice that the balancer doesn't just lean to one side but more or less in the direction of the little finger of the hand on the floor. This direction is illustrated in Fig. 11. You will note that I said "more or less" for, like many other instances, I can't tell you the exact angle involved due to the many differences in height and physique but if you keep in mind the general direction in which to lean you will accomplish the one hand stand much more rapidly. Another thing; a time element must be taken into consideration and you should be able to hold a regular handstand for longer than 30 seconds before trying the one hander.

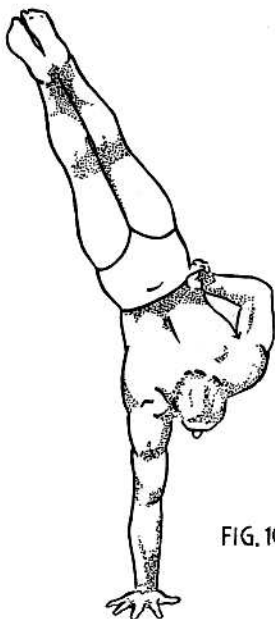


FIG. 10A

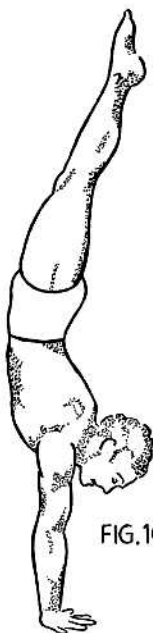


FIG. 10B

The above figures, 10A and 10B show the ultimate position in the one hand stand you should strive for. The free hand may be placed either on the hip or along the side, however, in the early stages of learning the one hander you use the free hand as an aid to balance. See Fig. 12C and D, Page 17.

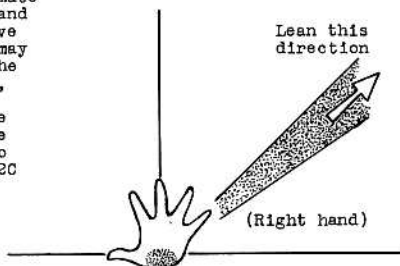


FIG. 11

LET US TAKE a step by step analysis of the orthodox method of learning the one hand stand. First; go up into your regular handstand (I suggest that you use the 'kick-up' in order to conserve energy) and securely lock the elbow of the arm to be used in the balance. (See Fig. 12A, Page 17). Now slowly and keeping complete control of your balance lean your weight over to the locked arm (Fig. 12B, Page 17) at the same time deepening the arch so that the feet move in the direction shown in Fig. 11 on Page 15. As you continue to lean in that direction you will have less and less weight on the opposite hand. Keep leaning until you can maintain a balance with only the finger-tips resting on the floor (Fig. 12C) then ever so carefully, lift the fingers free of the floor (Fig. 12D). Your initial try may net you a one hand balance of only a few seconds or only a fraction of the entire length of time taken for the movement (about 15 seconds in most cases) but with each successive try you will require less time in shifting your weight to the one hand and the result will be a far longer one hand stand.

ONE FAULT most beginners have when learning the one hand stand is; after carefully leaning to the one side and getting to the point where only the finger-tips touch the floor - they are in too much of a hurry to lift the entire arm. When you lift the free arm quickly you cannot compensate fast enough for the sudden change in the center of gravity and as a result - you fail to complete the one hander. Taking the proper time and care in lifting the free arm from the floor is the most important phase of the one hand stand!

During your early stages of learning use your free arm as a counterbalance and move it out to the side very carefully (Fig. 12D, Page 17) for you will find this extended arm an aid in maintaining a balance, however, when placed on the hip as in an expert one hand stand (Fig. 10A, Page 15) it is of no value as a counterbalance. When you have reached the stage of performing a balance as illustrated in Fig. 10A you maintain your equilibrium with finger-tip pressure just as you do in the regular handstand.

The above description explains the usual method of learning the one hander but I am going to give you a few suggestions that will speed up your progress.

THE ONE-HAND-STAND (Regular procedure)

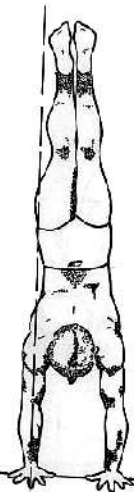


FIG 12A

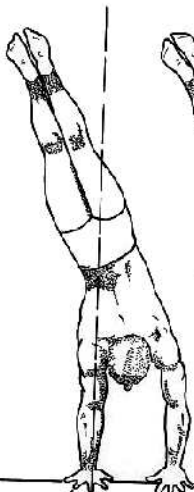


FIG 12B

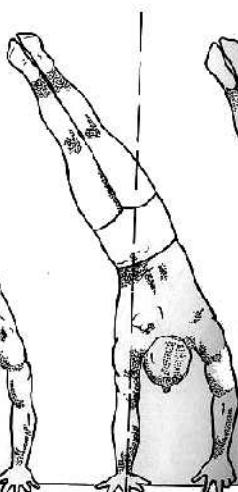


FIG 12C

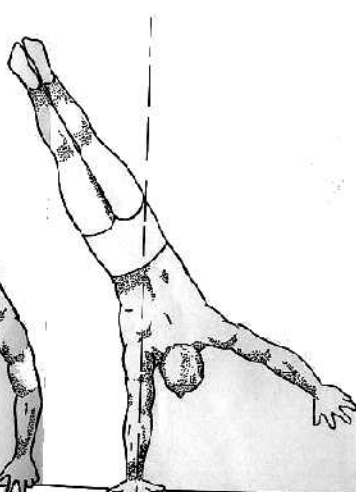
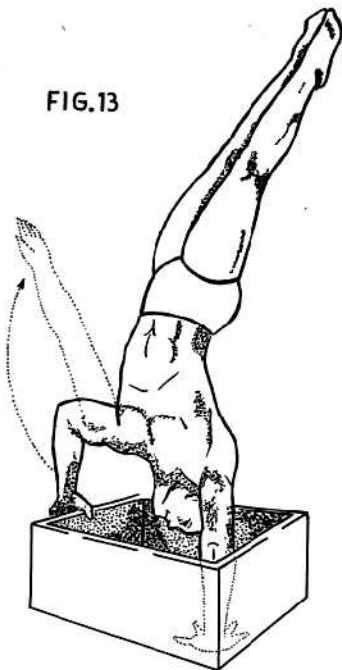


FIG 12D

GET A BOX such as an ordinary wooden soap or canned goods box, with sides about twelve inches high and place on the floor with open part up. Place the favored hand on the inside bottom of the box with forearm resting in the corner. (Fig. 13.).

FIG.13



Place the other hand on the opposite side of the box and kick-up or press-up into a handstand. (This balance will offer no difficulty if you have mastered the chair handstand mentioned on Page 2 of this Second Course). Your elbow or slightly below your elbow should now be wedged tightly in the corner of the box. Lean over in the direction of the one hand stand until you can let go of the side of the box with the other hand. Since your balancing arm is supported on two sides by the box you have only one direction in which to control your balance.

The use of a box as described will permit you to balance longer and you will better be able to study the amount of arch required to balance with a steady pressure on your finger-tips. The length of time required to learn the one hander should be cut in half by this method.

The same rule holds good for the one hand stand as the regular handstand; you should lean over just far enough that finger-tips against the floor will prevent falling. In the one hander, as in the regular, there is little or no control in the heel of the hand. Once you rock back on the heel of the hand you are 'underbalanced'. In the regular handstand this is corrected by slightly bending the elbows but in the one hand stand this is practically impossible for the novice.

THE ONE HANDER will come to you suddenly. It will come at such a time when you can always lean in the direction that additional leaning can be counteracted by finger-tip pressure alone. Of course, the amount of leeway in the one handstand is about ten times less than that of the regular handstand nevertheless, when you can feel the ever so slight 'Overbalance' and have sufficient finger strength to counteract it - you have mastered the one handstand.

Another good suggestion is to practice a few one handers holding a light dumbbell in the other hand. This will act as an excellent counterweight and will greatly simplify your control.

You will notice from the diagram that the legs are always shown held together. I have always maintained that it is far better to learn this way than by holding the legs apart and trying to gain additional control by waving the feet about in the air as I have seen many balancers do. When your legs are apart and moving you are continually altering the center of gravity and it will take far longer to learn a balance perfectly although early success may encourage you to try this method. Please don't do it; keep your legs together then you will always know where they are.

THE "ONE HAND PLANCHE"; for the benefit of the advanced equilibrist I will touch briefly on the one hand planche, the most difficult feat in handbalancing. The men who can do the planche with straight arm can be counted on the fingers of one hand! However, the planche with the arm bent and resting against the side is relatively simple.

First, try the bent arm planche on your floor-bar, as shown in Fig. 14, Page 20. You will notice that you need a slight twist to your body and the elbow is placed more against the abdomen than against the side. The real secret is to have a strong arch for your lower back muscles get a good workout when you try this. The opposite arm should be extended as a counter balance.

When practicing this bent arm planche on the floor extreme flexibility of the wrists is required. Keep the elbow as far down the abdomen as possible. This stunt can be performed easily when holding a dumbbell in the extended hand.

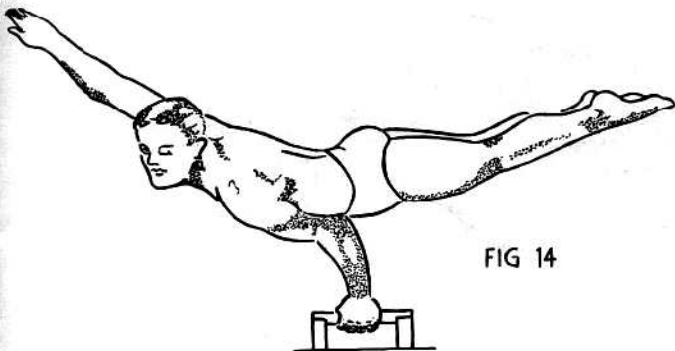


FIG 14

THERE HAS BEEN a number of men who have pressed-up into the one hand stand from the position shown in Fig. 14, and anyone accomplishing this feat is considered very extraordinary. I have had the pleasure of seeing it done a number of times but the men who did it always employed a slight kick with their legs in order to start the one hand press-up which is the most difficult part of the feat. The legs are bent then kicked upwards which frees the body momentarily from the elbow and the balancer forces his back into a deep arch, keeps his feet as high as possible, and presses. Should you ever accomplish this stunt you may well be proud of your arm strength and balancing ability.

To be able to lower yourself from the one hand stand to the planche that I have just described is a beautiful piece of co-ordination and control. The secret is not to come down into the planche too quickly but by strength of arm retard your downward drop and at the same time maintain complete control of your balance. You must lean in the direction of your head and shoulders and twist to the side at the same time.

THE PLANCHE with arm straight, as I previously mentioned, is the most difficult feat in balancing. In my lifetime I have seen but one man perform it with hand on the floor. I do believe, however, that a number of equilibrists have succeeded on the floor-bar or a small pedestal. (See Fig. 15, Page 21).

THERE ARE TWO METHODS of performing the straight arm planche as shown in Fig. 15. The usual way is to place the hand on the floor-bar and lean over into, as near as possible, the finished position then do a slight kick-up into the balance. It is necessary to kick past the finished position as shown then lower down into it.

The other method is to execute your one hand stand and slowly drop into the position. This latter method requires terrific strength. One balancer I know of who does this planche on a small pedestal practiced by holding a weight in the opposite hand and gradually kept reducing the poundage used until he no longer required any.

If you have reached the point where you can maintain a one hander for over ten seconds you might try the very difficult stunt of hopping on one hand.

Most balancers I have seen who can hop on one hand use their feet; by overbalancing and just as you are about to fall kick with the feet and lift the hand from the floor.

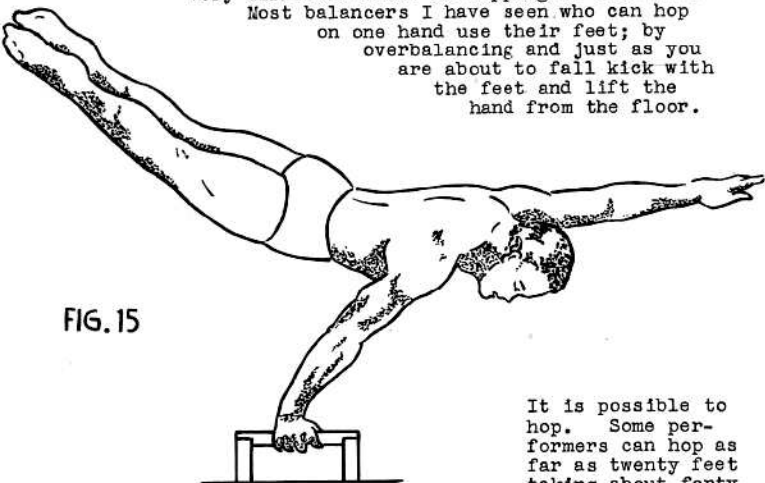


FIG. 15

It is possible to hop. Some performers can hop as far as twenty feet taking about forty hops!

If you succeed in hopping on one hand you might be able to do the one arm tiger-bend. Do the forearm stand using only one arm and co-ordinate your kick without lifting your elbow from the floor.

THE END